CANYON

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $1.75. For information call 332-1514. Free coffee. '76

LACKAWANNA by Gary Adkins

MAY 6: GARY ADKINS

WITH GARY ADKINS IN PERSON

From Chicago, Gary Adkins has one of the most stunning camera eyes in independent film. Stan Brakhage has said that Gary Adkins is one of his only two students who, as students, produced films that were real works of art. Writing about one of Gary Adkins' films, CANTS FROM NATURAL HISTORY WORKS, Stan Brakhage notes: "Thought process is Film's best-foot-forward, because the motion picture mechanism does graph movement...though it graphs it along a line of 'stills.' The natural tension between Film's 'stills'—or chunks-of-means—and Moves Meaning is, to my mind, best exemplified in Gary Adkins' CANTS FROM NATURAL HISTORY WORKS. The film is essentially a meditation on Scenes as Signs and signs, then, as Continuities of The Seen. Adkins masterfully restricts all sense of seeing, in this film, to these past tensions of this memory-recall: thus the visual echo-chamber of which his film seems, to me, to be. Every image is prompted of/by and is prompt to/for the words of Borges: therefore we have, here, a movie of a human being reading in absolute sync with what IS/being read."

Gary Adkins studied painting at the Carnegie-Mellon University where he first started making films in 1970. Since 1974, he has been a graduate student in film at the School of the Art Institute of Chicago, and has studied there with Stan Brakhage, John Schofill, George Landow and Ken Josephson. He has participated in numerous group shows, including several at the California Gallery here in San Francisco, and has had one-man shows at the N.A.M.E. Gallery in Chicago and at the Pittsburgh Filmmakers' Cooperative.

STAR CARR (1974 6 1/2 min.)
CANTS FROM NATURAL HISTORY WORKS (1975 14 min.)
BEEF DAILIES (1975 5 min.)
CORRESPONDENCE (1976 6 min.)
CONSEQUENCE (1976 5 min.)
LACKAWANNA (1976 35 min.)

END OF THE ART WORLD by Alexis Krasilovsky

MAY 13: ALEXIS KRASILOVSKY

WITH ALEXIS KRASILOVSKY IN PERSON
WITH FILMS AND POETRY

"Since Ms. Krasilovsky is a bold, imaginative artist whose work is highly personal, there ought to be lots of questions for her to answer. Ms. Krasilovsky, however, communicates quite directly with rich flows of raw, jagged imagery juxtaposed with equally vivid sound tracks. Her assured command of technique, furthermore, allows her to give full expression to the intense passion and even revolutionary fervor that characterizes much of her work....(In BLOOD) Ms. Krasilovsky brings into camera an array of furtive, frustrated people—e.g., hookers and juvenile delinquents—and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, 'Women in Chains.'...

"COWS is a funny feminist bit about how women wanting to paint nudes were at one time restricted to drawing cows. LA BELLE DAME SANS MERCI is an homage to haunting, elderly feminist poet Mary L. Gruening, and GUERILLA COMMERCIAL protests the lack of women's films at a Whitney Museum festival.

"CHARLIE'S DREAM and CHARLIE DOZES OFF AND THE DOGS BOTHER HIM both focus mainly on a sleeping youth, the first a kind of pastoral fantasy, the second an unrelenting study in texture in which Charlie's acne and the pattern of the fabric on the sofa upon which he sleeps getting a thorough examination." —Kevin Thomas, Los Angeles Times

END OF THE ART WORLD features such artists as Jo Baer, Michael Snow, Jasper Johns, Joseph Kosuth, Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg. "END OF THE ART WORLD is a new film by an extremely promising young filmmaker. With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalog of interviews with artists in which the shooting style as well as the aural material's format rehearses the personal style, the esthetics, and the assumptions of each artist about the nature of his art." —Braderman, Artforum

BLOOD (1975 21 min.)
END OF THE ART WORLD (1972 35 min.)
CHARLIE'S DREAM (1972 2 min.)
CHARLIE DOZES OFF AND THE DOG BOTHERS HIM (1973 3 1/4 min.)
COWS (1972 3 min.)
LA BELLE DAME SANS MERCI (1973 5 min.)
GUERILLA COMMERCIAL (1973 1 min.)
COMMISERATION MOON (2 min.) work in progress

SONS by Udo Serke

MAY 20: RECENT BAY AREA FILMS

LIGHTHOUSE by Don Lloyd (1971-75 8 min.)

"A work-in-progress, parts one and three are now substantially as they will be when the five-part film is completed; a real turtle. I am composing this as a soundtrack, using the visuals to build a subjective sense of, not 'music' exactly, but a musiclike ambience which is in and of itself, and not derivative, in a literal manner, of the image; working from Stravinsky's notion of music as non-referential, this film is to be a composition of non-referential images, though the images remain recognizable, non-abstract 'pictures.'" —DL

PORTER SPRINGS by Henry Hill (1976 12 min.)

"Filmed in Georgia in August."—HH

NEW YORK—MIAMI BEACH by Virginia Giritlian (1975 8min.)

"This film contains my impressions of a cold, dark city and its warm suburb, the plastic city in which I grew up."—VG

SONS by Udo Serke (1976 14 min.)

",dedicated to all victims and lovers of recruitment-posters
,a guy in the military explores fantasies of love and hate in his cigarette-break. The film ends in a meditative, reflective sequence." —US

SLICED LIGHT by Joel Singer (1976 15 min.)

"Terrific." — Hollis Frampton

THE FACTS IN THE CASE OF M. VALDEMAR (11.83 MIN. VERSION) by Janis Crystal Lipzin (1976 11.83 min.)

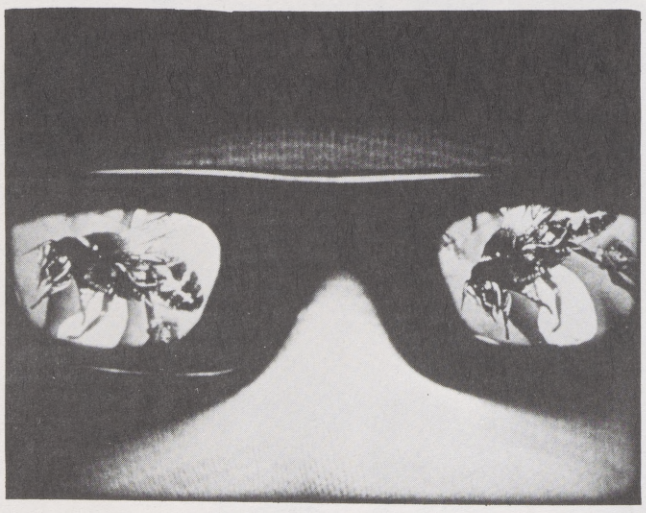
"This film celebrates my delight in the mesmeric state induced by the random recurrent movements of a found object: the Rusher Mach I Mustang Mystery Bump 'N' Go, a mechanical car. (The title derives from the Edgar Allen Poe short story which describes mesmeric activity.)

"...VALDEMAR...presents a prolongation of the process of perception—an elaboration of a point outside the flow of duration—punctuated by comical recollections of the moment of shooting." —JCL

DISTANCES by Ken DeRoux (1975 19 min.)

"The opening titles contain a statement based upon the Second Law of Thermodynamics, having to do with the apparent fact that ordered systems tend to evolve towards disorder, or randomness, and the postulation that this movement towards randomness defines the direction of time. The film expands out from this statement with a first-person voice-over that attempts to raise some questions about the nature of memory, and, in a way, relate it to the opening statement. The images are from a primarily subjective point of view, photographed out-of-doors in the hills of the Napa Valley in Californai and in the mountains around Juneau, Alaska." —KDR

Open Screening



TIME OFFED by Doug Wendt

MAY 27: DOUG WENDT

WITH DOUG WENDT IN PERSON

Doug Wendt is a versatile film artist with an expansive lyric wit and a gifted ability to work with what is mysterious and absurd in our real lives and collective dreams. The obsessions he shares with us in his work are genuine. His next step is always unpredictable.

METALODEON TRAILER (1973 3 min.)

An apocalyptic preview from I AM THE BARBECUE originally done for the short-lived Metalodeon Film Series in San Francisco with help and inspiration from Tee Hee Heinz, Niney Stein, Binky Stanich, and Les Nickelettes.

STAID POOT (1975 3 min.)

The essence of the law against inertia featuring the command perfomance of Gypsy Rose, the Wire-Haired Pointing Griffon.

UP AND ATOM (1970 3 min.)

A somewhat erotic illustration of staying power. Recipient of the Kenyon Cosmo Award. "This is awarded with the understanding that it not only appeals to the sophisticate, but also to the plebian and the vulgar. 'This is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the everblessed One. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.' --Ralph Waldo Emerson in 'Self-Reliance'"--Gregory Andorfer, Kenyon Festival Director

IT'S DOG PARTY TIME (1976 5 min.)

The final piece in the Trildogy

THE INDISPENSABLES' segment (1966 10 min.)

Anachronistic portrait of the filmmaker as a high school student--kinescope from TV show.

TRANSCRIBED TOXICOSIS (1973 6 min.)

A result of my experience with a psychological test that became a mid-futuristic self-portrait.

EVEL & THE SNAKE (1975 3 min.)

The day that Jerry pardoned Dick, Evel attempted his great leap across the Snake River and You Are There. "The definitive film on the event." --Jay Cassidy

TIME OFFED (1971 13 min.)

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct human with its face masked in bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reinforce the veils within.

"Doug Wendt's most successful film, TIME OFFED refers to the classic Claude Rains version of THE INVISIBLE MAN while abstractly pursuing the isolation of man in surroundings of overwhelming indifference." --Bob Cowan, Take One

MIDNIGHT TRAILER (1974 3 min.)

Commissioned by Mike Getz for his Midnight Movie circuit--my first film spawned on a flatbed.

PLANNED OBSOLESSONS (1972 6 min.)

A crowd of champagne-riddled people react to the unveiling of a fountain sculpted by Richard See.

SASQUATCH AMONGST US (1973 48 min.)

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters," those large hair-covered nocturnal man-like beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska.

Included are interviews with alleged eye-witnesses, detailed analysis of the evidence by scientific experts and heretofore unseen 'actual footage of a Sasquatch'. Though this film is not without a sense of humor, SASQUATCH AMONGST US attempts to raise several serious questions concerning mankind's often elitist and threatening relationship with these amazing living legends.

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